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THE CAPE PLAYBILL

Volume 5 No. 4 **Week of July 20, 1953**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., and the Falmouth Playhouse, Coonamessett, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

CAPE VOICES

SALT WATER

by Marjorie W. Swift

If you were to do one of those word association things with almost anybody and said "Cape Cod," almost anybody would say "Beach." People go to beaches for various reasons, to see and to be seen, to get a tan, to swim. A beach is a pleasant place to loaf, or play or beachcomb, but the best thing about beaches is the salt water which laps gently or crashes violently on the shore, and the tide which comes in and washes it and leaves odd things for curious people to find.

The beauty of salt water is that you can find it all around the Cape, even where there isn't any sandy beach at all. There are the salt marshes with their creeks, the countless rivers, inlets and salt ponds, as well as larger bays and harbors. All of this salt water is teeming with living creatures, animal and vegetable, large and small, visible and invisible to the naked eye. Schools of little fishes dart and flash in shallow water, delicate transparent jellyfish afloat pulsating gently, crabs scuttle about and snails make their shiny tracks on the sandy bottom. Fish and eels, molluscs and crustaceans go about their business in the surrounding ocean and in the rivers, bays and inlets.

We are apt to be so occupied with our own affairs that we forget the fascination and excitement of the underwater world. We spend days on the beach and it never occurs to us to poke around in the shallow water watching the inhabitants. One of my favorite denizens of the shallows is the hermit crab. Only the front part of him and his claws develop a hard shell, the rest of his body is soft and elongated and he must find an empty snail shell in which to make his home. When he grows to big for his borrowed shell he goes househunting for a larger one, and if you are lucky and watch closely you may catch sight of a hermit crab on moving day. He will find a shell which looks suitable and he will turn it over and examine it from all angles. He will reach inside with a claw to find out if there is anything in it and clean out any sand that may be inside. Then with infinite caution he will maneuver it so that he can flip his soft body out of his old and into his new home as quickly as possible. Sometimes two hermit crabs will fight a battle over an empty shell. The winner moves in and the loser goes househunting some more.

Crabs of the ordinary kind that have their own shells are interesting too. If you stand perfectly still in the water they may come up to investigate your feet. They are consumed, apparently, by curiosity. And yet if you move suddenly they will dash away in a most undignified manner and bury themselves in the sand, or mud as the case may be. For this reason I have never been unduly apprehensive about nipped toes. One of our favorite swimming places is infested with them and timid persons will only venture to swim there at high tide lest they be grabbed by a crab while wading out too deep water at low tide.

It has been said that all of the shellfish to be found in Cape waters are edible. I have never tried to eat a boat shell fish or a sailor's toenail fish. I have heard that razor fish make excellent chowder and know from experience that steamed mussel are as great a delicacy as steamed clams. Mussels are plentiful, but for some reason have not become fashionable as food. This is perhaps just as well, for if they did they would undoubtedly soon be fished out and go the way of the delectable clam. The clam, by the way, should not be confused with the quahog or littleneck. They are two entirely

different animals, though both very good eating. The horseshoe crab may not be much good to eat, but he is certainly an interesting creature. In fact he may not be good for much of anything and his private life is a mystery to me, but I like him because he looks so prehistoric, like a living fossil.

All of this is to say that salt water is more than something refreshing to cool off in or sail a boat on; it is a whole wonderful world, fascinating to contemplate. From primitive jellyfish and horseshoe crab to the modern summer visitor is a far cry. Perhaps what draws us to it is the knowledge, often unrealized by us, that in a way we are part of it. This is hardly surprising when you consider that life on earth probably started along the edges of the ancient oceans. Salt water is the father and mother of us all. When we spend lazy hours on the beach, in and out of the water, we are quite possibly unconsciously imitating the habits of the original living cells: our ancestors.

(Mrs. Marjorie W. Swift who has authored this week's feature, "Cape Voices" is Associate Editor of one of Cape Cod's most distinguished weekly newspapers, the YARMOUTH REGISTER, founded in 1836. She is the wife of the owner and publisher, Charles W. Swift.)

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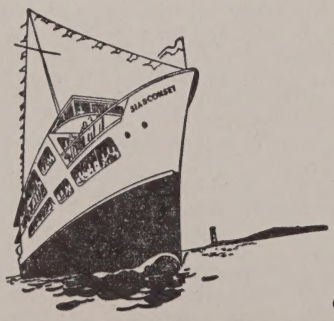

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THE DENNIS ART GALLERY

by Virginia E. Lewis

The Dennis Art Gallery, picturesquely situated between the Cape Playhouse and the Cape Cinema, is offering a program of four exhibitions during the summer season as an important part of the development of the Cape Arts Center established by Raymond Moore. The Cape with its strangely haunting moods and ever changing landscape has long attracted artists of significance in America to its shores, and through their personal influence and exhibitions of their work, has played an important part in the cultural activity of the United States. The Dennis Art Gallery in its own way hopes to contribute to that general development.

The exhibitions which have been planned for the season are varied in character including the work of internationally important artists as well as that of local Cape painters. The first one featured Provincetown artists and included the work of five outstanding Cape painters—Karl Knaths, Hans Hofmann, Boris Margo, Virginia Ward, and Harry Engel. Each of these artists were represented by four paintings which emphasized the abstract and non-objective, and thus provided opportunity for some study of these trends. Even though some examples of these movements in modern art may seem confusing to the average gallery visitor, they are the serious work of sincere artists and merit his thoughtful consideration.

The second and present exhibition is a one man show of the works of Milton Avery. It offers an opportunity to study more concentratedly the work of one artist. These paintings by Avery who was born in New York state are characterized by a poetic simplicity and frankness of statement in sympathy with the stark background of New England. The Avery exhibition is, in part, a selection from a larger one which was organized by the Baltimore Museum of Art and the Institute of Contemporary Art in Boston where it will be on view this fall. The paintings have been lent to the Dennis Gallery through the courtesy of the artist and the Grace Borgenicht Gallery in New York.

The third exhibition will attempt to focus attention again on local Cape artists, this time from the Cape Cod Art Association at Hyannis. It will be a selection of paintings from the Hyannis exhibition which was judged by Byron Browne, Charles Tudor, and Edwin Dickinson. The paintings for the Dennis exhibition will be selected by Walter Read Hovey, chairman of the art committee of the Raymond Moore Foundation, Virginia E. Lewis, director of the gallery, and Tom Rowlands, director of the Hyannis Gal-

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lery. This exhibition opens on Tuesday, August 4, and continues through Saturday, August 15.

The prominence of the Cape Playhouse, "America's Most Famous Summer Theatre," has brought thousands of visitors to the Dennis Art Gallery. The emotions of the theatre have often been an inspiration to the artist as have the problems of pictorial presentation—color, line, form —been an inspiration to the theatre. Thus patrons of the Playhouse will be all the more intrigued by the fourth exhibition of the season which will consist of prints of the late 19th and early 20th centuries by artists from various countries whose subjects pertain to the world of entertainment. These will include lithographs, etchings, woodcuts of the theatre, ballet, and circus by Rouault Matisse, Campigli, Marini and others. They come from the George Binet Print Collection, Brimfield, Massachusetts. The exhibition will open Tuesday, August 18 and continue through Monday, August 31.

It is the hope of the directors of the Raymond Moore Foundation eventually to establish at the Gallery an art school of distinction but its present facilities permit only a program which has been limited to the exhibition of paintings, sculpture, and the crafts. However even now it can serve as a kind of clearing house for information about existing art schools and galleries on the Cape. Teachers and students are specially encouraged to visit the Gallery to benefit in whatever way they can from what it has to offer.

But there are many possibilities for such an appealing little building shaded by a charming low-spreading red oak and with its adjoining intimate garden. The Dennis Art Center is now maintained as

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a gallery, committed, as it is this season, to changing exhibitions of painting, sculpture, and the decorative arts by artists from the Cape though they need not necessarily be so confined. A gallery showing works of art of museum quality to serve as inspiration for local artists surely has an important place here on the Cape in fostering an interest in the creative spirit. In addition something in the nature of a Cape Cod Art Museum might be established where there could be gathered over the years a permanent collection of its art—both old and new. Painting of historical as well as of esthetic significance depicting local scenes and events of the past could be collected. Of equal importance, especially on the Cape, where the crafts have fast been developing, would be a collection of the decorative arts attendant on the region. The popularity of the exhibition last season of folk painting, sailing ships, and primitives indicates the possibilities in this direction. Residents of the Cape and also visitors would surely be proud of such a collection telling the intriguing story of Cape Cod's past and would be willing to cooperate in many ways to preserve its unique heritage.

(Miss Virginia E. Lewis who has made many notable contributions to the field of art is Director of The Dennis Art Gallery. The Gallery is open each day from 2 p.m. to 5 p.m. and again in the evening from 7 p.m. to 9 p.m.)

Arranged for your convenience, our Box Office will remain open during the first intermission so that we might more readily fulfill your requests for tickets and advance reservations.

THE CAPE PLAYHOUSE has two centrally located ticket agencies which are always ready to serve you. In HYANNIS tickets may be purchased at the MUSIC CIRCUS BOX OFFICE and in WEST HARWICH at the CAPE CANDY BOX.

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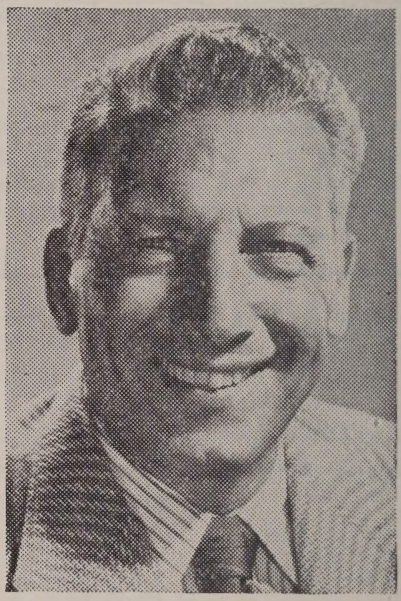
FIRE DEPARTMENT

WE KNOW YOU'LL ENJOY

Ezio Pinza, noted basso, and nationally famous co-star with Mary Martin of **"South Pacific"** arrives on the stage of Richard Aldrich's Cape Playhouse, in Ferenc Molnar's rollicking comedy, "The Play's the Thing" for one week only beginning Monday evening, July 27.

His appearance in this most famous of all Molnar comedies marks his debut as a straight dramatic actor under the directional banner of Ezra Stone. **"The Play's the Thing"** will play the Cape Playhouse for a week of eight performances which include matinees on Wednesday and Friday at 2:30 P. M.

Ezio Pinza's performance in **"The Play's the Thing"** was met with acclaim by both critics and audiences alike who showered the international star with critical hosanna's vying for plaudits with such adjectives as: enchanted evening in the theatre . . . **"brilliantly written dialogue . . . Pinza has handsome and commanding stage presence . . . excellent supporting cast,"** — Evelyn Geary, New Bedford Standard-Times; **"slick performances . . . excellent,"**—John Sweeney, Cape Cod Standard-Times; **"that the report this morning can be sincerely enthusiastic, is a tribute to the care and pains he has obviously expended on his diction and upon adapting the spacious acting style of grand opera and musical plays to the dimensions of sophisticated continental comedy . . . he is admirably abetted by a fine professional cast,"**—Elinor Hughes, Boston Herald; **"he has presence of personality—a pleasant, warm one that takes over the center of the stage,"**—Cy Durgin, Boston Globe; **"it turns out that Ezio Pinza doesn't need music in his first nonsinging role . . . his swarthy magnetic basso fits comfortably into the role of a conniving playwright as if it were tailor made for him . . . his charm, his grace on the stage, his rolling voice should pack the theatre,"**—Alta Maloney, Boston Traveler.



The supporting cast for Mr. Pinza will include, Vilma Kurer, Francis Compton, Alexander Clark, Philip Loeb, Michael Wager, Ty Perry. Francis Compton was a member of the Gilbert Miller cast for "The Play's the Thing" starring Louis Calhern when the Molnar comedy was done in revival for Broadway in 1948.

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Mr. Pinza, following his fabulous 14 months on Broadway in the Richard Rodgers-Oscar Hammerstein 2nd success "South Pacific" achieved a fame as a new matinee idol. Lured to Hollywood by attractive contracts, Pinza made several motion pictures which he later publicly viewed with some disfavor. The former Metropolitan Opera star left Hollywood and has in recent months been active in television. His return to the legitimate stage in "The Play's the Thing" thus has considerable importance both to the star and to his public, a public which, among other things, has made him a top recording artist.

The Molnar comedy is considered a delightful theatrical medium for Mr. Pinza's return to the stage. Holbrook Blinn created the role of "Sandor Turai" and the first presentation in any language was at the Great Neck Playhouse, October 21, 1926, produced by Charles Frohman with Gilbert Miller as managing director. The play opened at Henry Miller's Theatre in New York, November 3, 1926, with a cast including Reginald Owen, Herbert Duce, and Catherine Dale Owen.

The story of "The Play's the Thing" is a novel form of play within and about a play. "Turai" is a playwright, and to save the romance of his associate, Albert, he invents a play to protect Albert's fiancee from compromise. The story of "The Play's the Thing" then turns to a satirical analysis of how an author deals with his own characters in telling a story, ultimately showing how ridiculous a writer can make his actors appear.

The similarity of this Molnar plot to Ezio Pinza and his experiences in the recent motion phase of his career are entirely a coincidence. Of course, the coincidence is a striking one.

Paul Bertelsen, who has throughout his two year association as scenic designer with the Cape Playhouse, received continual praise for a series of superlative settings has designed the interiors for "The Play's the Thing."

STORY

by Robert Smith
(author of "Strike A Match")

"Strike A Match" is a play about all the lonely people who come in out of a cold world to warm their hands around the little fire that burns in a bar . . . any bar.

It is a play about Kay, who was once the happiest woman in the world, and about Val, who had a great talent before it went through his fingers, like quicksilver, and about Ernie who is the wittiest of bartenders because he truly hates everybody—well almost everybody.

"Strike A Match" is the story about faith; about the faith of a woman who will not give up on the man she loves, no matter what the verdict of the press, the jury, and the habituees of Jack's Place.

The scenes of the play move back and forth between the cold December of the present, and the warm, remembered sun of last summer, when love was new and Val and Kay found it in each other, against the backdrop of tall bottles and cold glasses in the best of all possible bars.

* * *

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Setting by Paul Bertelsen

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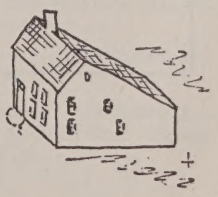

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CAST

Scofield	RICHARD CARLYLE
Ernie	DAVID WHITE
Kay James	JUNE HAVOC
Smitty	WILLIAM SHARON
Val Colby	KIRK ALYN
Elliot Dexter	JOSEPH WARREN
Horse Donovan	THAYER DAVID
Ozzie Menifee	FRANK MILTON
Santa Claus	LOUIS LOW
Horse's Girl Friend	LINDA BERLIN
Inebriated Gentleman	CHARLES NELSON
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SYNOPSIS OF SCENES

Scene—Jack's Place, a New York Bar

ACT I

Scene 1 The Present (It is winter)
Scene 2 The Past (Last summer)
Scene 3 The Present

ACT II

Scene 1 The Present (a few days after the end of Act I)
Scene 2 The Past
Scene 3 The Present
Scene 4 The Past

ACT III

The Present

Note: All winter scenes are in the present.
All summer scenes are the remembered past.

ACKNOWLEDGMENTS

The Cape Playhouse wishes to express its sincerest appreciation to the following for furnishings and incidental properties: Cape Playhouse Restaurant; Dr. Donald Bullock; Joe Hicks, Lobster House, Buzzards Bay; Mr. and Mrs. Roland C. Allen; Homer's Bar; National Cash Register Company; Cape Cod Standard-Times.

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★★★ TONIGHT AT 8:30 ★★★

JUNE HAVOC (Kay James) returned to Broadway in "Affairs of State" last season after a series of successful screen portrayals. High on her movie honor roll are "Gentlemen's Agreement," "The Iron Curtain," "Chicago Deadline," "Mother

Didn't Tell Me," "Red, Hot and Blue," "Once a Thief," "Intrigue," "Follow the Sun," "A Lady Possessed." Her most recent appearance on the New York stage prior to "Affairs of State" was in the title role in Elmer Rice's "Dream Girl." Miss Havoc was born in Vancouver, B. C. Up to the time she was two, she hadn't earned a penny. But ere she passed her third birthday, she was a rising star in the varieties and was preparing for her film debut. At four, she could boast of having danced with Pavlova's company and of being an active member of the Henry Duffy Players, famed stock company in San Francisco. Known on the variety circuits as "Baby June," she changed her billing at seven years of age to "Dainty June, the Darling of Vaudeville" (Reg. U. S. Pat. Off.) As an ambitious teenager, she spent a season with the St. Louis Municipal Opera Company and then came to New York to appear in a short-lived operetta, "Forbidden Melody." Her next assignment was the role of Crystal, the girl in the bathtub, in the road company of "The Women." Christmas, 1940 brought Miss Havoc her initial Broadway success in "Pal Joey." There followed her first film role with Ray Bolger in "Four Jacks and a Jill" and "No Time for Comedy," in which she made her non-musical screen debut. Returning to New York in 1944, she added even greater luster to her roster of outstanding performances as Montana in "Mexican Hayride" which won for her the coveted Donaldson Award. She then proceeded to give another highly acclaimed performance as Sadie Thompson in the musical version of "Rain." The plays, "The Ryan Girl," "Dunnigan's Daughter" preceded "Dream Girl," after which Miss Havoc went back to Hollywood for the aforementioned movies. "The Story of Molly X" provided her with her first stellar role on the screen. Her latest, "A Lady Possessed," was filmed in London and on the Coast. Miss Havoc previously appeared at the Cape Playhouse in "They Knew What They Wanted."

DAVID WHITE (Ernie) who makes his first appearance at "America's Most Famous Summer Theatre" in "Strike A Match" is an actor who has proved his versatility at being able to "run the gamut" as was evidenced by superlative performances in

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two recent 44th street productions, including roles in "The Pink Elephant," and "Leaf and Bough." Playgoers "on the road" also acclaimed Mr. White for his portrayal of Lord Elton in "The Last of Mrs. Cheyney" which starred Kay Francis. Equally at home in other phases of the lively arts David White has scored on such video favorites as "Philco Playhouse," "Goodyear," "Robert Montgomery Show," "Lights Out," "The Clock," "Hallmark," and "Ford Theatre" to mention only a few. Summer playhouses across the nation in Miami, Philadelphia, Boston, Columbus, Newport, Marblehead and Cleveland have also applauded the talents of David White.

KIRK ALYN (Val Colby) has the sort of theatrical record which is apt to make stage aspirants hurl themselves in the path of onrushing producers. Ten Broadway appearances in productions of top-notch calibre that included musicals as well as dramatic plus two editions of "New Faces" opposite Imogene Coca, served only to add impetus to Mr. Alyn's already brilliant career. Not content with superlative portrayals in two phases of the arts Kirk Alyn received critical hosanna's for some forty celluloid performances in Hollywood, the most recent being "A Watch for Joe" with Edward Arnold. Mr. Alyn who makes his first appearance at the Cape Playhouse has already been long a favorite of summer patrons at Bradford, Milford, and Clinton, Connecticut and the St. Louis Municipal Opera. "Pie in the Sky" which had on its cast list the names of Oscar Shaw, Enid Markey, Luella Gear figured prominently in Mr. Alyn's career on Broadway as did his co-starring role with Llona Massey last season in "Angel in Paris."

RICHARD CARLYLE (Scofield) has a distinct flair for portraying characters from the pen of Eugene O'Neil as was evidenced by featured roles of significence in "A Moon for the Misbegotten," and "The Iceman Cometh." His roster of performances in the theatre reads like a chronicle of the "great white way's" most impressive productions including "A Streetcar Named Desire" as understudy of Marlon Brando, which time during the New York run he played the coveted role of Stanley Kowlaski; George Abbott's production of "Mrs. Gibbons Boys;" Brock Pemberton's production of "Mr. Barry's Etchings" and "Out West of Eight" under the managerial banner of Courtney Burr. Television has kept rapid pace with Mr. Carlyle's theatrical activities for he has appeared on every major video program including stellar roles on Celeanese Theatre's production of "Winterset" as Mio and also "Studio One." Summer theatregoers applauded Richard Carlyle in "The Hasty Heart." His most recent flicker was the "Iron Mistress" with Alan Ladd.

THAYER DAVID (Horse Donovan) has made a vastly important contribution to the theatre scene in America today as a founding member of the famed Brattle Theatre, wherein he appeared in some forty of their magnificent productions. Broadway may also claim the talents of Mr. David who appeared with Cyril Ritchard in the delightful restoration comedy, "The Relapse" in the role of Sir Tumbelly Clumsey. Gremio in Margaret Webster's production of "The Taming of the Shrew" further enhanced Thayer David's list of credits of memorable performances.

RUTH MANNING (Glen Bradley) will with her performance in "Strike A Match" add further distinction to a career that has been filled with superlatives. "The Tower Beyond Tragedy," and "Sweet Genevive" had both critics and audiences vying for plaudits. Playgoers applauded Miss Manning across the nation for stellar roles in "The Fatal Weakness" and "The Barretts of Wimpole Street." Not unfamiliar to summer audiences Miss Manning has made her mark at the Lake Region Playhouse, Lakewood Park Theatre, and Theatre-by-the-Sea. Television has played an important role in the career of Miss Manning for she may add "Good-

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year Television Playhouse," "The Big Story," "Rocky King," and "The Plainclothesman" to her mounting list of guest appearances.

JOSEPH WARREN (Elliot Dexter) is eminently qualified for any role he chooses to undertake in the theatre. An actor who has continually distinguished himself for outstanding performances in the Broadway productions of "Love of Four Colonels" (Broadway hit of last season as presented under the managerial banner of Aldrich & Myers and The Theatre Guild), "One Bright Day," and "Barefoot in Athens," he has also appeared in impressive performances on many of television's most prominent productions including, "Omnibus," "Mr. Peepers," and "Pulitzer Prize Playhouse." "Distant Drums" with Gary Cooper released by Warner Brothers served to add even further laurels to Mr. Warren's career as did engagements of importance at Norwich Summer Theatre, Artillery Lane Playhouse, and Brattle Hall Theatre.

FRANK MILTON (Ozzie Menifee) is an extremely talented young actor who has proved to both critics and audiences alike that "great things are to come." He has appeared on Broadway with great success featured in such productions as "On the Town," "If the Shoe Fits," "Tonight at 8:30," "Happy As Larry," and "Out of this World." Cross-country tours in "Her First Murder," and "Gentlemen Prefer Blondes" have added immeasurably to the roster of Frank Milton credits. Television has claimed an equal share of Mr. Milton's abounding energies as was evidenced by impressive performances on "Omnibus," "Philco Playhouse," and the "Burns and Allen Show," as the summer replacement for seventeen weeks. Add acting stints at Martha's Vineyard, Matunuck, Bass Rocks and the Hilltop Theatre and you have a record to be admired by any stage aspirant.

THOMAS WALSH (Dick Connolly) has proved his ability at being able to embrace almost any assignment in the lively arts. Roles in the Broadway productions of "Laura," "The Front Page," "Design for a Stained Glass Window," and "Mr. Roberts," brought notable distinction to the career of Mr. Walsh. Playgoers from one end of the country to the other substantiated critical Broadway audiences feelings about talented Thomas Walsh for his performances in "The Respectful Prostitute" and "Hope Is the Thing." Television has also claimed many of his abounding talents for he was seen to great advantage in "Cameo Theatre," "Philco Playhouse," "One Man's Family," "Policy Story," "Lux Video Theatre," and "Kate Smith Show" to mention a few.

WILLIAM SHARON (Smitty) returns to familiar surroundings in his role in "Strike A Match." Music circus-goers were delighted with his performances in the season of 1951 when he appeared in "The Great Waltz" and "Student Prince." Broadway too must lay claim to a part of William Sharon's vast talents for he appeared in "Harvey," "Mr. Barry's Etchings," "Love Me Long," "Sing Out Sweet Land," "Johnny 2 x 4," "Count Me In," and "Janie." Hollywood and Television have to its credit, roles by Mr. Sharon in "Boomerang," "Naked City," "Fourteen Hours" for the silver screen and "The Web," "Big Story" and "Suspense" for video.

LINDA BERLIN (Horse's Girl Friend) is making her first acquaintance with "America's Most Famous Summer Theatre" in her role in "Strike A Match." Like all promising young actresses Miss Berlin knows the importance of beginning at the bottom of the ladder and climbing rung by rung until she can become a star of prime magnitude. Educated at Chapin in New York City, Linda Berlin has also studied extensively with the American Academy of Dramatic Art, under whose banner she appeared in "Dear Ruth," and "Bill of Divorcement." Pasadena Playhouse audiences will remember her fine performances in "Berkeley Square," "Life with Mother," "Ben Franklin," and "Front Page." Miss Berlin is the daughter of Irving Berlin.

CHARLES NELSON (Inebriated Gentleman) is not only a jack of all trades, but master of them, too, but the stage is his first and greatest love. He inaugurated his theatrical career in the Equity Library Theatre production of "All God's Chillun Got Wings," wherein was noted a personal triumph for a sensitive and studied performance that led E.L.T. to star young Mr. Nelson in their production "There's Always A Murder." Versatility is the word for Charles Nelson, who springs with elastic ease from countless roles of importance in television in the productions of "Suspense," "The Aldrich Family," and "The Eddie Fisher Show" to acting stints with the Community Players and the Merrimack Players. Modern dance has figured prominently in the busy career of Mr. Nelson for he has scored

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with Kurt and Grace Graff and with Nina Fonaroff. He is a respected student of Sanford Meisner at The Neighborhood Playhouse.

LOUIS LOW (Santa Claus) makes his debut at Richard Aldrich's Cape Playhouse with his performance in "Strike A Match." However, it has not been an idle summer for young Louis Low. He has thus far in the current season served on the apprentice roster in any one of a dozen capacities. A graduate of the University of Cincinnati, Mr. Low has worked extensively in his natal city as an active member of the Civic Theatre. His appearance in this current romantic drama shows but another facet of this talented young apprentice.

ROBERT SMITH (author) was born in Salt Lake City, Utah, and was educated at the University of Utah. After a successful career as a theatrical publicity agent, magazine writer and advertising executive, Mr. Smith came to Hollywood in 1944. He wrote Lizabeth Scott's first starring picture, "You Came Along," and then came a series of successes, including "I Walk Alone," Burt Lancaster's first starring picture, "The Big Wheel," "Quicksand," "The Jackie Robinson Story," and the current Joan Crawford picture, "Sudden Fear." He has recently turned to production and as a producer has turned out "The Second Woman," with Robert Young and Betsy Drake, "The Magic Face," and the current "Invasion U.S.A." His next picture "Conquest and Desire," is based on the life of Cid, the Spanish hero who drove out the Moors from Europe, and will be made in technicolor on the actual locale next spring. "Strike A Match" is his first play.

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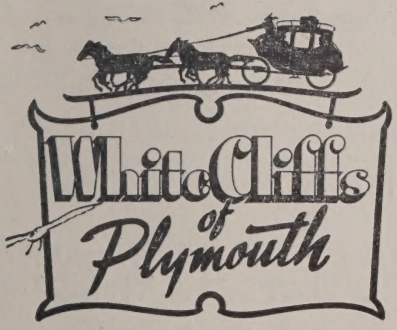

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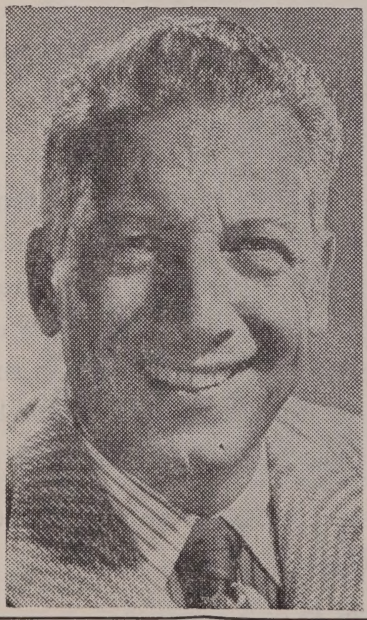

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